



"Portrait" of a katydid. See page 4.

Quarterly

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LOS ANGELES COUNTY MUSEUM
EXPOSITION PARK LOS ANGELES 7, CALIFORNIA
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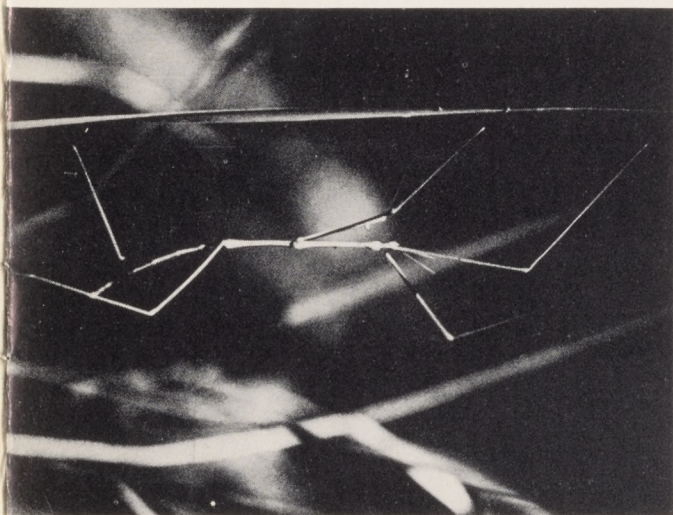
Volume 9 of the QUARTERLY consisted of a single number (1), printed in the summer of 1951. The present issue, Spring, 1953, is volume 10, number 1.

The Camera Explores the Insect World

Late in August, 1952, the authors set out by automobile for the mountains of southeastern Arizona to capture on film intimate studies of the insect world.

Southern Arizona with its warm, subtropical climate, and usually clear, sunny skies, is a paradise for the entomologist—and the photographer. Here in a few days more insects can be seen in a small territory than might be found in weeks of searching over a wide area nearer home. Arizona, therefore, was the logical place to go to procure desired color photos. The newer techniques in Museum exhibition are eliminating the row-upon-row of "specimens" and introducing instead a living story. Consequently, in the new Insect Hall, now in preparation, photographic transparencies in color are to be added to models, charts, and (to be sure) the insects themselves in life-like poses.

Base camp was set up in a comfortable cabin in Madera Canyon in the Santa Rita mountains, and from here short trips to neighboring ranges could be taken—setting up tent facilities for over-night stops. Photographic equipment for the expedition was generously lent by Mr. George F. Brauer and Mr. Charles J. Norona. It consisted of



A fine specimen of Walking Stick (natural size) scarcely distinguishable from the stems of the bush on which it was found.

two 35 mm. Kine Exakta II cameras with penta prism and a 90 mm. and a 254 mm. lens. All insect photos were taken with this equipment on kodachrome film. A tripod with large view camera had been optimistically packed for the trip. But it was soon evident that only with a high speed camera, easily focused, could the photographer follow the insects into their natural haunts.

The "bugs" cannot be told to "sit still," "look pleasant please," "move here," "move there!" Some can be delicately coaxed, but many are easily frightened away. The rule of the photographic studio is reversed. The photographer must suit his position to the subject! And in some contortionist's pose patiently await his opportunity.

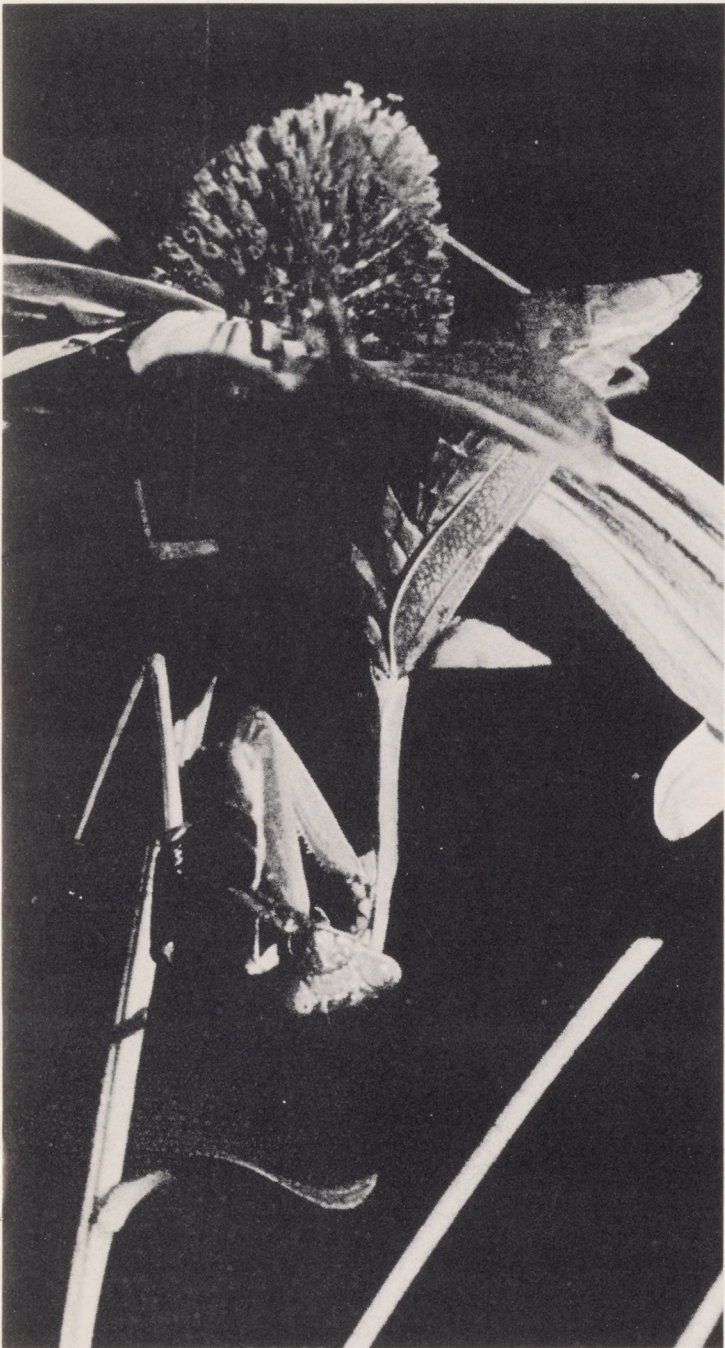
Subjects on the list of "needs" for the Hall included, in addition to certain rarities, examples of pollination of flowers, methods of feeding, and natural camouflage. Shots were made of bees in prickly poppies, their bodies covered with pollen. A butterfly was snapped in the act of plunging its long proboscis into a yellow flower, to feed. A strange and rare grasshopper which looks like a stalk of grass was "taken"—the photographer flat on his stomach in the burr-filled grass, the insect but a few inches from the ground. A very fortunate

Skipper Butterfly feeding. The sucking mouthparts form a long proboscis which is normally rolled up under the head. In feeding, the proboscis is uncoiled and thrust down into the flower to draw up nectar.

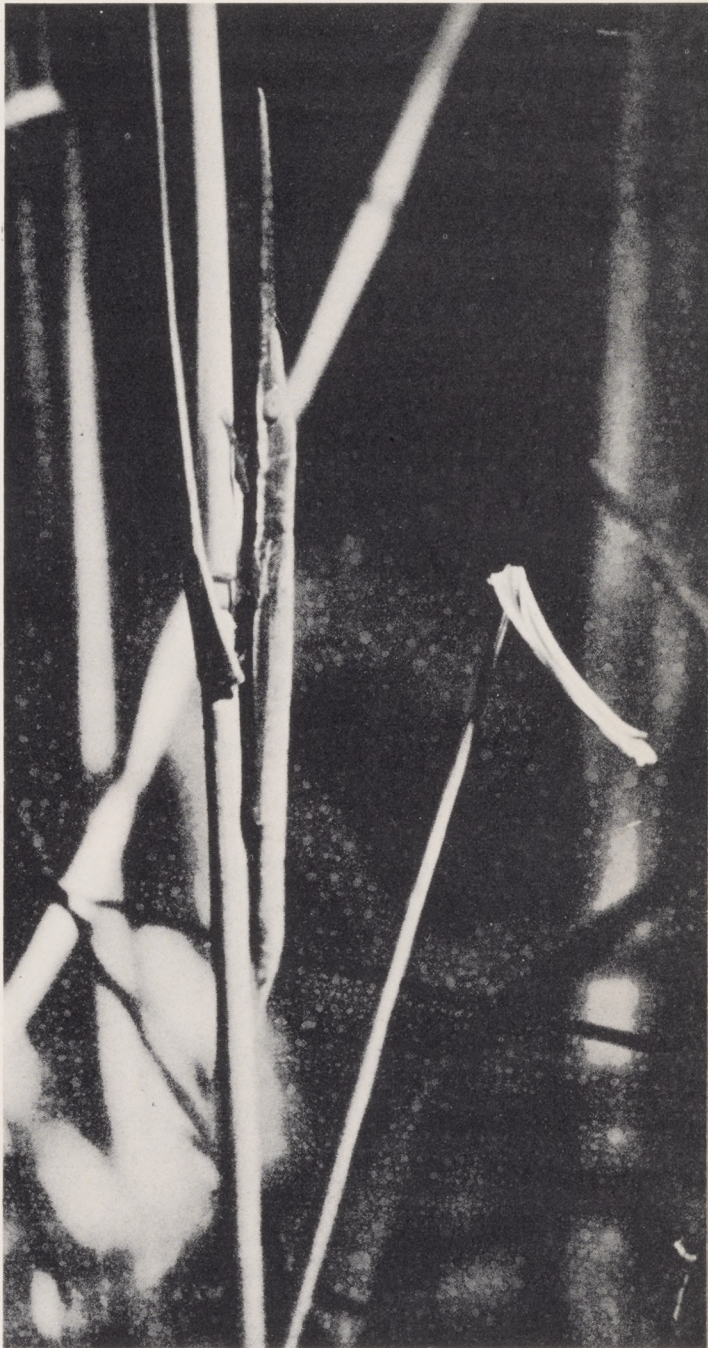


The female Sun Spiders meet in combat. The formidable biting mandibles are ordinarily used to capture small insect prey. The foremost leg-like appendages are sensory organs. Note the pair of small beady eyes on top of the head.





Praying Mantis (natural size) hanging upside down and (do we imagine it?) coyly thumbing her nose at our efforts to make her change her position.



Rare, long-nosed grasshopper resembling the stalk on which it dwells. The folded antennae form a point in front of (above) the head; the long hind leg is doubled against the stem; only the large eye is clearly discernible.



We never saw the finish of this drama!



Butterfly laying eggs. Note the abdomen curved under the stalk of the plant, one egg hanging just beyond the body, another emerging.

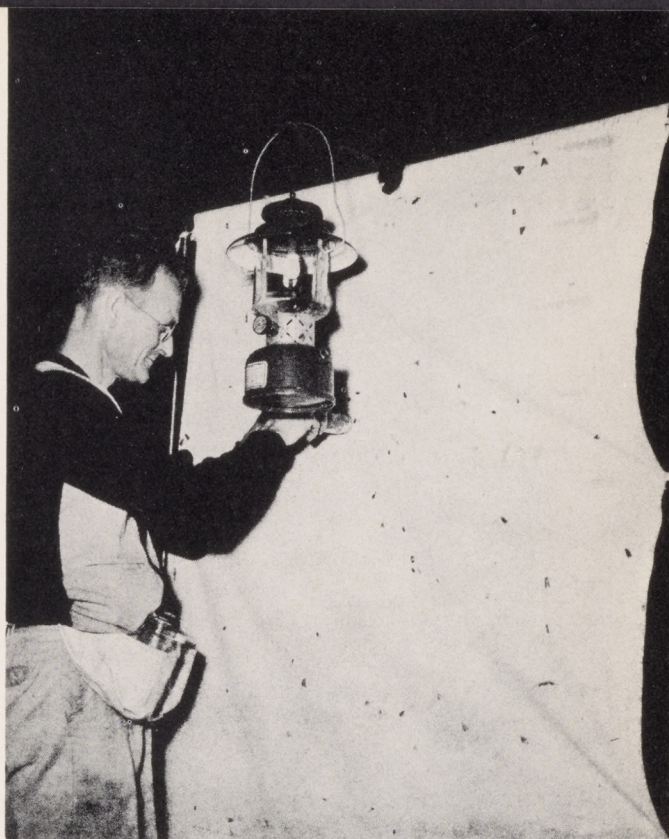
"portrait" of a katydid was found to show clearly the strange position of the ear of the creature on its front leg! (See cover picture.)

We were on the alert also, for unusual action shots. Two female "sun spiders" (solpugids) met and engaged in combat before our camera's eye. We waited hopefully for a wolf spider to capture a fly — to no avail. We came upon a large sulphur butterfly in the act of laying her eggs, and the camera caught the process.

Sometimes the finest subjects seemed to be intentionally perverse. A beautiful, and quite tame, praying mantis insisted on hanging upside down from a flower stalk. With great forbearance she allowed the entomologist to pick her up and place her in a photographic pose in good light, only to reverse herself again before the shutter could be snapped. The rare, "camouflaged" grasshopper was provokingly camera-shy. The photographer no sooner established a focus than the creature moved to the other side of the stalk. It was the entomologist's duty to disturb the subject sufficiently to make it return to the right side of the stalk without being frightened away.



Preparing insects for the Museum's reference collection. Specimens were pinned into cork-like boxes for safe carriage. Mr. Robert J. Ford (right), Secretary of the Lorquin Entomological Society, joined us during his vacation and was an enthusiastic addition to the expedition.



"Moth sheet" set up to capture night flying insects. A sudden rain storm left our sheet astride a running stream.

Many insects, of course, are nocturnal. In order to photograph them it was necessary to capture them alive — at night — and place them in their natural habitat the following day, taking care to prevent them from indulging their natural instinct to hide under rocks or logs during daylight hours. To capture the night fliers, a "moth sheet" was set up early in the evening with a Coleman lantern on each side. This arrangement attracted hundreds of insects which are not seen during the day. Some came in the early evening, others did not appear until after 10 o'clock, and still others were not seen until midnight. Some of the best collecting occurred during a light rain about 11 P.M. when many rare and interesting species were taken that were not seen at any other time.

Many of the insects captured on the "moth sheet," and others caught with a net during the day, were preserved and mounted in collecting boxes to bring back for the Museum's reference collection. Some of the larger, more spectacular forms will be mounted for display in the Hall.

Results of the trip were very gratifying. Approximately 1500 specimens were collected, and over 300 photographs were taken covering nearly every subject which we set out to obtain. We make no attempt to tabulate the amount of knowledge and enjoyment derived!

Lloyd H. Martin,
Associate Curator of Entomology
Lewis H. Athon,
Senior Photographer

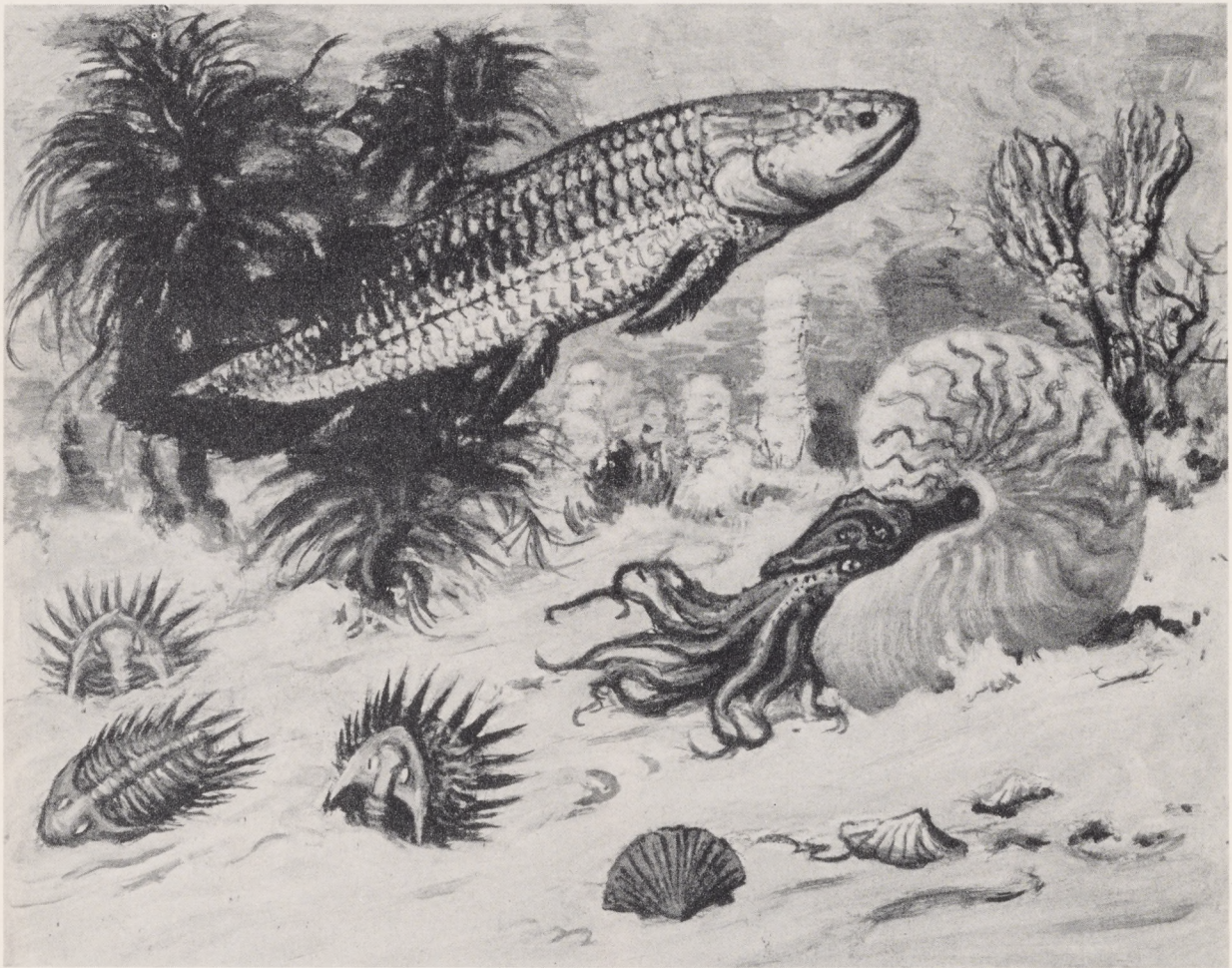
PAINTINGS DEPICT "LIFE THROUGH THE AGES"

The Museum has recently acquired a collection of original oil paintings by Charles R. Knight, depicting the succession of life forms of the earth for millions of years. The collection, painted by Mr. Knight in the 1940's, was acquired for the Museum Associates through the generosity of the Marcia Brady Tucker Foundation of New York.

For the past forty years the artist has been one of the foremost delineators of prehistoric life. His mural of a scene at Rancho La Brea is well known to all visitors at the Los Angeles County Museum.

Other murals of similar subjects are found in the American Museum of Natural History, New York; and the Chicago Natural History Museum. Mr. Knight is also the author of a number of illustrated books on life of the past. Several of the subjects depicted in the Museum's collection appear, only slightly altered, in the black and white sketches of his "Life Through the Ages."

Twelve of the Knight paintings are now shown on the south mezzanine of the Museum adjacent to the fossil display.
—H.H.



Life of the Devonian Period (Age of Fishes)—300,000,000 years ago life first appeared in the sea. By Devonian time invasion of the land had begun, but sea life was still dominant. In this painting, trilobites, a nautiloid mollusk, and other invertebrate animals are shown with an early lobe-finned fish.



Dimetrodon, a "fin-back" reptile which lived in North America in the Permian Period, 230,000,000 years ago.



Stegosaurus, an armored dinosaur which lived during the Age of Reptiles, some 150,000,000 years ago.



The first feathered creatures appeared during the Age of Reptiles, about 150,000,000 years ago. *Archaeopteryx*, the "first bird", had teeth and a long, bony tail as in reptiles; but its feathers place it among the birds.



The "Three-toed Horse," *Eohippus*, lived about 40,000,000 years ago. A replica of a life-size skeleton of *Eohippus* can be seen on the south mezzanine of the Museum, near the original of this painting.



A few thousand years ago the Woolly Mammoth lived in northernmost North America and in Siberia. This hairy creature was a close relative of the Imperial Mammoth found at Rancho La Brea, and lived at about the same time.

NAVAJO SILVER COMES OF AGE

Nearly a century has passed since the Navajo Indians of New Mexico and Arizona were first introduced to the intricacies of the manufacture of silver ornaments. It was on November 16, 1853, that Captain Henry L. Dodge, newly-appointed Agent of the Navajo, wrote to the *Santa Fe Gazette* from "Navajo Agency, Pass Washington," saying: "I have established the Agency for the Navajos at this point . . ." and continued in a later paragraph, "I have with me George Carter, who is their blacksmith, a man of sterling worth and every inch a soldier—a Mexican Silversmith, an assistant, Juan Anea, my interpreter and two Mexican servants." Here is the first definite mention of a blacksmith and a silversmith ever to penetrate the heart of the Navajo country.

The first Navajo smith of whom we have any record, known to the Indians as Atsidi Sani (the Old Smith) and to the Spanish as Herrero Delgadito (Little Lean Iron Worker), acquired his knowledge of silversmithing between 1853 and 1858. It is quite probable that Herrero Delgadito was one of George Carter's first Navajo apprentices, learning from him the rudiments of iron forging and from the Mexican silversmith his knowledge of working the precious metal. Certain it is that Atsidi Sani was a recognized leader among his people as early as 1858 and when the Navajo were rounded up by the U. S. military in 1863 and taken to Ft. Sumner in southeastern New Mexico, the Old Smith was singled out as being a man capable of working iron and probably silver.

NAVAJO SILVERWORK DEVELOPED IN THE 1860's

In various reports made by white observers in 1864, the Navajo were represented as being able to make their own bridles, saddles . . . "and buckles, buttons and clasps of silver." One writer who signed his article "Truth," stated in the *Santa Fe Gazette*, Dec. 17, 1863: "They (the Navajo at Ft. Sumner) make their own clothing, manufacture their own saddles, and are skilled enough to make good bridle bits and other articles of horse

equipage in iron and silver. They can shoe their own horses and there are several blacksmiths in the tribe.

"Amongst the chiefs now on this reservation many are dressed in a comfortable and even elegant style, in black cloth and buckskin, well fitted to their bodies and ornamented with silver buttons of their own execution and design . . ."

In the spring and summer of 1868, the Navajo were released from their hateful bondage at Ft. Sumner and were once more taking up their old ways of living. During the 1870's and 1880's the output of Navajo silver increased. From the manufacture of simple buttons and bridle ornaments they had advanced to the more ambitious production of silver concha belts, bracelets, necklaces and rings.

MEXICAN INFLUENCE

Those first belts were simple in design. The conchas or individual plates were both round and oval. Long before they were making their own silver the Navajo had worn silver buttons looted from the jackets and trousers of their Spanish (New Mexican) enemies. Bridle ornaments had likewise been obtained from the same source. Ornaments had also been obtained from enemy Indian tribes. These, however, were of coin and German silver which were thin and not as attractive as the Mexican silver, or the silver ornaments made by the Navajo themselves.

Mexican leather punches were brought into play as dies for marking Navajo silver, hence some of the early Navajo pieces bear the identical marks used on the saddle skirts, tapaderas, mochilas, etc., of Mexican-made saddles. In fact the Navajo smiths never abandoned the use of these design elements and the less imaginative workers at the present time still continue to make their dies in the same patterns used by their fathers and grandfathers. The silver ornaments of the 1890's and early 1900's were profusely stamped with such motifs and this system of decorating the various bracelets, pins, rings, buttons, etc., is still in vogue

among the Indian smiths who continue to pound out their wares year after year for the ready cash of the American tourist.

TOURIST INFLUENCE

It must be admitted, however, that the bad taste of the general rank and file of tourists is largely responsible for the continuance of the over-stamped, badly designed flood of Indian silver ornaments that pours out of the hands of the native smiths in the southwest. Various wholesale commercial jewelry firms have also invaded the field. In some instances these concerns hire Indian men and women to operate their stamping machines or to sit at the long work benches to turn out "Indian made" jewelry, using thin silver sheets and poor grade turquoise. The white traders on the reservations usually buy ornaments from native smiths at low prices and sell for correspondingly high prices. The results have been sad for the Indian craftsmen who, if left to their own desires, would turn out work of more artistic quality, which would command better prices in the open market.

THE "WHITE HOGAN"

There is one manufacturer of Indian silver who is the exception to the rule. That man is John Bonnell, a veteran of World War II. Prior to the war Bonnell had worked in Indian curio shops in Arizona, and upon his discharge from the service he decided to go into business for himself. In the spring of 1946 John and his wife, Virginia, set up a small business in a service station where they sold gasoline, oil, candy bars, and what Navajo silver they could buy from Indian friends. Hoping that they might prevail upon an Indian silversmith to come and work for them, they fitted up a garage as a workshop and store combined. They painted the garage white, which, as it turned out, was a very important step in their business life.

John began purchasing rugs from the Navajo weavers who drifted into Flagstaff and since he was fair in his dealings and paid the weavers top prices, his satisfied clients began retailing the information of his fairness among themselves. When a Navajo woman outbound from Flagstaff, after selling her rugs at Johnny Bonnell's place met a fellow weaver en route, it was natural for the two women to stop and chat.



FIG. 1—Virginia and John Bonnell and silversmiths Allan Kee (left) and Kenneth Begay (right) in the work shop of the White Hogan.

—Courtesy International News Photos.

"Where is the best place to sell rugs today? Who is paying the best prices?"

"Go to the man at the white hogan on the edge of town," was the reply.

So, in time, Johnny learned that his white painted garage was to the Navajo "the white hogan" where fair prices were paid. He adopted the name as a trade mark and ever since has operated a "White Hogan."

BONNELL GETS HIS SILVERSMITHS

In the spring of 1947, Kenneth Begay, a Navajo silversmith who had worked in the curio shop

with Johnny, became dissatisfied with his position and applied to Bonnell for a job. The latter explained that there was not much money in the exchequer but if Kenneth would be willing to come in and share the ups and downs of living with the Bonnells, Johnny would fit out a work bench and set Kenneth up in business. Begay agreed to this and so began a partnership which has continued to the present time. The capital on hand in May of 1947 was just \$385.

Shortly after Kenneth started to work, Allan Kee, another Navajo who had worked with Kenneth, also applied for work. Bonnell took him on too.

From the outset Bonnell had a dream. He wanted to have his own place which would be the best silver-making shop in the southwest. However, he was determined that he would be different from the other white traders who had hired Navajo smiths. He believed that any artist who created



FIG. 2—Ancient Hohokam pottery design compared with newly designed Navajo jewelry.

—Photo courtesy The White Hogan.

good things should receive compensation commensurate with his skill and creativeness. Toward that end he has always paid his artists regular salaries, including those days when they were ill and did not work. When profits became such that could be split, Johnny cut his Navajo workers in on them.

This system has paid off for all concerned. Kenneth and Allan are in effect partners in the business. They devote every minute of the working day to their craft. Johnny attends to the business of selling their products. It may be remarked at this point that Bonnell is not very popular in certain quarters where it is still believed that the only one who should profit in any deal with native craftsmen is the white trader.

Bonnell has now moved his "White Hogan" to Scottsdale, Arizona, on the eastern outskirts of Phoenix. Here he has erected a modern shop and salesroom combined. Kenneth and Allan and three young Navajo apprentices work in an air conditioned room. The younger lads had no previous experience in working silver but are being paid regular wages even as they learn. Begay, the older of the two Navajo master smiths, was born in Steam Boat Canyon, west of Ganado, on the Navajo Reservation, in 1915. He has worked as a silversmith since he was twenty-one. Allan Kee is Begay's blood cousin. He was born at Ganado, near Window Rock, Arizona, in 1919. He began working silver in 1937 under the tutelage of his cousin Kenneth. The three apprentices, younger brothers of Kenneth and Allan and another youngster, Mike Carroll from Chin Le, started working in 1951 and 1952.

Upon Kenneth Begay's shoulders falls the responsibility of introducing most of the new ideas that have made the silver of the White Hogan famous throughout the southwest. Johnny Bonnell gives his smiths full rein in their creativeness. He tries not to influence them one way or the other when they are developing some new object. Secure in the knowledge that their pay continues regardless of daily output, the two master smiths are thus free to apply themselves to the task at hand and usually the results fully justify the time spent in experimentation.

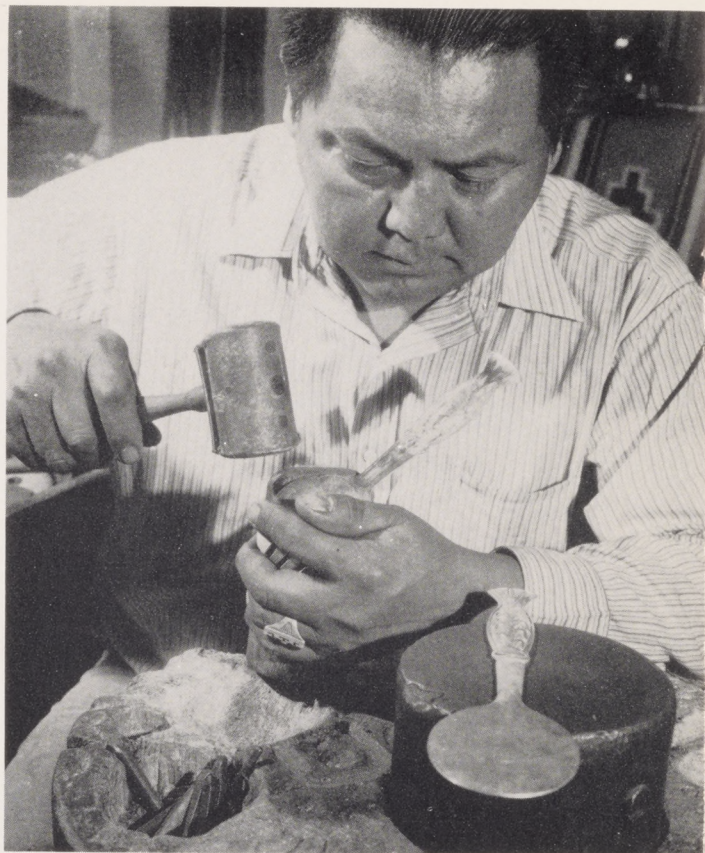


FIG. 3—Kenneth Begay, master silversmith at the White Hogan. Tools as well as silver are of his own design.

—Courtesy International News Photos.

NAVAJO SILVER COMES OF AGE

Almost from the outset, Kenneth Begay demonstrated his creative ability by divorcing himself from the strictly "traditional" Navajo forms. He makes bracelets which embody certain "traditional" elements but which are unlike any other Navajo bracelets. He seeks his inspirations from his native background but does not copy slavishly the old things. Now and then he "creates" some new design only to discover, sometimes to his chagrin, that some ancient craftsman had anticipated him by a few hundred years. Thus, for example, when he made his necklace-bracelet ensemble shown in Fig. 2, he had already produced his jewelry when Bonnell pointed out that a Hohokam potter shortly after the turn of the Christian era had used a similar pattern upon a clay vessel in the

Gila valley. Again, he had made a bracelet with another scroll pattern, which he thought was his own, only to learn that his work had been practically duplicated by another pottery maker in the long ago. He has had similar experiences in discovering his designs on ancient pictographs or petroglyphs. At times he has been badly perturbed by these coincidental resemblances because from the Navajo point of view it isn't good to bring the living and the dead into close proximity. Only after Bonnell pointed out, quite logically, that all artists in all ages have often hit upon the same idea, was Kenneth satisfied to accept the fact that the designs were in fact his own creations and not influenced by any supernatural powers.

Kenneth Begay is a progressive artist in silver. Before he began working for Bonnell he was marking his work with his initials KB in block letters. Now every original silver piece, that is the *first* item of any new design that is produced, is marked in script "Original design" with the date. Other marks placed upon the silver are "Sterling" (a small Navajo hogan), KB in block letters, and the words "Hand made." Allan marks his work with an AK in block letters. Both Kenneth and Allan work with tools which they have made themselves. These men are establishing a line of pedigreed silver which is rapidly becoming famous throughout the country.

Aside from the numerous buttons, rings, bracelets, etc., which Kenneth and Allan turn out, perhaps their most notable efforts have been in an entirely different field of endeavor. Kenneth in particular has never hesitated to attempt new ideas, even in those realms of silversmithing which have always been considered outside the ken of Indian silversmiths. I refer specifically to the designing of objects intended for home use by people of a European background, such as flat tableware, vases, small silver boxes, candlesticks, bowls, etc.

Take, for example, the simple beauty of the small spoon and fork (Fig. 4) designed by Begay for a child's use. It was Kenneth's idea to curve the tines of the fork slightly to one side, and to set the bowl of the spoon at such an angle that Junior in his high chair endeavoring to hit his hungry mouth with a fork full of delicious spinach or a spoon brimming with mush, might actually achieve his purpose. With Kenneth's specially designed spoon and fork Junior can hit the target



FIG. 4—Child's fork and spoon designed by Navajo silversmith Kenneth Begay.

—Photo courtesy The White Hogan.

at once, without fumbling and without previous practice. (For southpaws a left-handed fork and spoon are also made.)

Salad sets, made with silver bowls and tines and handles of lustrous iron wood, the latter being found only in the Arizona desert and becoming increasingly scarce, are among the latest of the White Hogan's creations. Condiment sets, made of iron wood (which is more beautiful and harder than Oregon myrtlewood) with silver tops and silver spoons are also new additions to the Begay repertoire. For individual salts, tiny containers made of Santa Clara black pottery from the Rio Grande Valley in New Mexico are combined with exquisitely made spoons, but the latter are not ordinary spoons, they are covered over the point of the

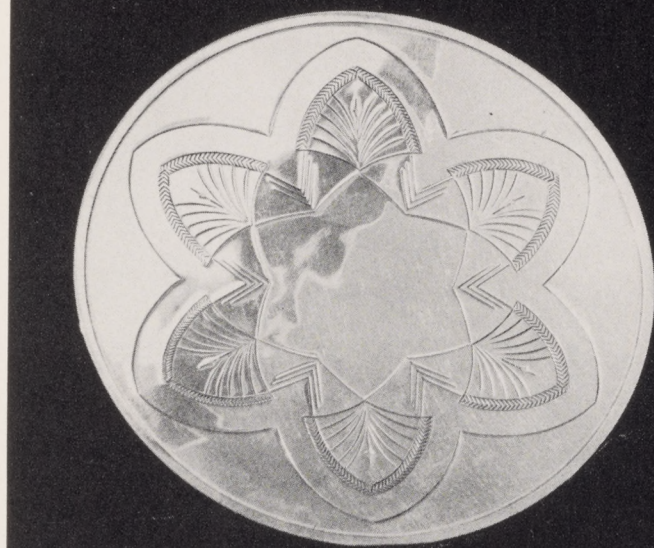


FIG. 5—Paten and chalice, by Kenneth Begay.

—Photo courtesy The White Hogan,

bowl with a small arching hood and the under side of the bowl near the point is perforated so that the salt can be regulated when it is shaken over the food.

In 1951 Kenneth entered a chalice and paten of his own design (Fig. 5) in open competition in the Fine Arts section at the Arizona State Fair. This was not in the Indian silver section, and for the first time in the history of Arizona a Navajo artist walked off with first prize. These vessels are now in service on the altar at the Mission of the Good Shepherd, at Fort Defiance, a fitting tribute to a fine artist in his homeland.

A second chalice set made by Begay was ordered by David Given, the Episcopal minister who purchased the first set, and sent to a brother minister in a parish in Jersey City.

From all over America, from Europe, India and Egypt, discriminating buyers are seeking the silver creations of Kenneth Begay and Allan Kee. Connoisseurs of silver all come eventually to the workshop of the White Hogan. The Los Angeles County Museum now owns a small collection of this ware, purchased in 1952 through the generosity of the Museum Associates.

It is a far cry from the crude workshop of Atsidi Sani of a century ago to the air conditioned room in which his modern disciples work. After nearly one hundred years, the alien art of silversmithing which was grafted upon the semi-nomadic culture of a pastoral and hunting group of Athapaskan Indians has finally come into its own and it will probably continue to flourish if the native talents such as those possessed by Kenneth Begay and Allan Kee, and a host of other artists working among the Navajo, the Zuni and the Hopi, are given free rein. Johnny Bonnell and his wife have amply demonstrated the spiritual and economic values to be found in the spirit of "live and let live." It is in such a sense of fair play whereby the native craftsmen will receive their just share of the profits of their work that the art will flourish. Those men who persist in their misguided and antiquated sense of "all for one," meaning the trader alone, will eventually discover that they have missed their opportunities, and in their selfishness will have ruined themselves and the native craftsmen upon whom they depended.

—Arthur Woodward, Chief Curator
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